



## VOICING PALESTINIAN RESISTANCE THROUGH LITERARY WORK: ANALYSIS OF METAPHOR IN *MANSHŪRĀT FIDĀ'IYYAH 'ALĀ JUDRĀN* *ISRĀĪL* BY NIZAR QABBANI

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### HISTORY ABSTRACT

*Received* 9/3/2025 *Manshūrāt Fidā'iyah 'alā Judrān Isrāīl* is one of the iconic Palestinian resistance literature pieces composed by Nizar Qabbani. Although several scholars have analysed the poem, none have focused on the meaning and value of resistance. For this reason, this study aims to identify metaphors to emphasise the spirit of resistance in the poem.

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*Accepted* 19/4/2025 The descriptive qualitative method is used to achieve this goal. Data collected through documentation, reading, and note-taking techniques were then analysed through the stages of reduction, presentation, and conclusion drawing. The research findings show the types of metaphors consisting of objective (36.5%), human (22.2%), metaphysical (17.4%), actual (8.7%), living (6.3%), animate (4.7%), and inertia (3.9%).

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### KEYWORDS

*Palestinian resistance,*  
*Metaphor,*  
*Manshūrāt Fidā'iyah 'alā Judrān Isrāīl,*  
*Nizar Qabbani*  
*Michael Cabot Haley*

Through his verses, Qabbani underscores the enduring presence of Palestine and its people, asserting that no matter the efforts of Israel and its allies to obliterate them, Palestine will persevere and remain steadfast. Therefore, the metaphors in this poem are not just symbols, but are expected to form a cognitive awareness. On the other hand, Qabbani uses metaphors that are close to the perception of the Palestinian people to encourage resistance. Theoretically, this research has implications for strengthening semantic theory, especially human perception space, which has proven effective in revealing poetry's more profound and comprehensive meanings. While practically, this research has implications for amplifying the voicing of resistance through poetry and literary studies to defend humanity in Palestine.

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## INTRODUCTION

Nizar Qabbani's reputation as a poet who aggressively voices for Palestinian independence is unquestionable, and his consistency in creating poems of protest and struggle (Anis & Al-Hamzi, 2023; Mahfoodh, 2022). Through his poetry, Qabbani constantly urges his people to fight on the ground (Gheibi et al., 2023; Al-Mazaidah, 2019; Gohar, 2018). In the study of Amanda & Walidin's (2022) and Athamneh's (2018) on the poem *Anā ma'a al-Irḥāb*, Qabbani vehemently refused to comply with colonial rule and declared that he would continue to resist through poetry. His disappointment with the Arabs for their silence and inaction towards Israel's annexation is expressed in one of his poems titled *Manshūrāt Fidā'iyyah 'alā Judrān Isrā'īl* (Qabbani, 2011). The poem, which tells the story of Palestinian resistance through flyers on Israeli walls, is rich in evocative figurative and rhetorical language to awaken and move its readers (A'yun, 2018; Zahro, 2023; Zuhdi, 2022).

Despite being composed with metaphorical and rhetorical language, the study of *Manshūrāt Fidā'iyyah 'alā Judrān Isrā'īl*'s poetry is still limited from the perspective of rhetoric, hermeneutics, and critical discourse analysis (A'yun, 2018; Zahro, 2023; Zuhdi, 2022). This differs from some of Nizar Qabbani's other iconic poems that have received much attention from literary scholars. For comparison, the poem *Hawāmish 'alā Daftar al-Naksah*, which explains the condition of Arab countries after the war against Israel on June 5, 1967, has been studied from the perspective of semantics (Hasibuan et al., 2023), semiotics (Mubarok, 2023; Andini dan Al-Hamimy, 2024), and critical discourse analysis (Nurwansyah, 2024). These multi-perspective studies have produced complementary interpretations to explain the meaning of poetry. *Hawāmish 'alā Daftar al-Naksah* is evidence of Qabbani's success in portraying the reality of Arab defeat and helplessness over Israeli annexation, the feelings of despair, shame, disappointment, pain, and bitterness of the Palestinian people who became victims of the annexation (Hasibuan et al., 2023; Mubarok, 2023; Andini dan Al-Hamimy, 2024; Nurwansyah, 2024).

In another poem entitled *al-Quds*, Qabbani expresses his sadness, suffering, and concern about the Palestinian population due to the long war (Azizah & Hidayatullah, 2023; Sahida & Supriadi, 2020). The poem, which he uses as a tool for self-reflection, records violent, sexual, apartheid, and humanitarian crimes that cause deep trauma (Sahida & Supriadi, 2020; Badriah, 2022). In the poem *Thulāthiyah al-Atfāl al-Ḥajarah*, Qabbani revives his national spirit and optimism for the future of the Palestinian resistance. He portrays the activism and patriotism of a new generation that dares to fight tanks and planes with only stones (Al-Mazaidah et al., 2023; Rahman, 2019). Through various studies that have been conducted, the spirit of Palestinian resistance in Qabbani's poetry has never faded, since the occurrence of Naksa, also known as the Six-Day War (Gohar, 2018), to the growth of resistance that is propagated as an act of terrorism (Amanda & Walidin, 2022; Athamneh, 2018).

After considering the above studies, *Manshūrāt Fidā'iyyah 'alā Judrān Isrā'īl*, as one of Qabbani's iconic poems containing resistance values, requires a new interpretation so that its broader meaning can be exposed to readers. The studies of A'yun (2018), Zahro (2023), and Zuhdi (2022) are more intense on stylistic aspects, hermeneutic analysis, and critical discourse analysis. Meanwhile, the values of resistance have not been touched too much, except in Zahro (2023), which reveals the causes of the emergence of Palestinian resistance. Therefore, this study is important to cover the gap that the three studies have not filled. Metaphor studies, from the perspective of Haley (1988), will be able to elaborate more broadly and deeply on the meanings of resistance. As shown in

the studies of Nurmasiyah et al. (2024) and Nirwana & Masrukhi (2021), the metaphor concept of Haley (1988), with its rich analytical features, can explore the meaning of poetic stanzas in more detail.

Based on this background, this study aims to answer the core problem of “what are the types of metaphorical expressions found in the poem *Manshūrāt Fidā’iyyah ‘alā Judrān Isrāīl* by Nizar Qabbani?” This study contributes to the dynamics of Palestinian resistance literature as a reflection of the defence of human values and movements (McDonald, 2025; Plys, 2020; Phipps, 2024). Along with the status of the Palestinian-Israeli conflict that never stops escalating, voices of resistance from literary works must continue to be translated, analysed, and disseminated (Alhirthani, 2024; Almwajeh & Rababah, 2024). Amid the world's silence about the genocidal suffering experienced by the Palestinian people, including children and women, literature is a space of humanitarian solidarity that can be used as a psychological, political, and ideological weapon (Ben-Dror, 2016; Bernard, 2021; Qaisi & Khadra, 2023). With these strategies in place, studies of Palestinian resistance literature in the future will serve as affirming evidence of a society that is weak regarding physical resources, but not silent regarding its thoughts and voices.

## METHOD

Research in qualitative descriptive construction is conducted to describe the types of metaphors contained in *Manshūrāt Fidā’iyyah ‘alā Judrān Isrāīl*. The research data in the form of stanzas of poetry were taken from the collection of poetry *al-A’māl al-Siyāsiyyah al-Kāmilah*, Nizar Qabbani volume 3, published in Beirut in 2011 (Qabbani, 2011). The research data, consisting of 27 parts, is on pages 165-198 and can be accessed online at <https://www.alarabimag.com/download/23566-pdf>. The research data were collected through documentation, intensive reading, and note-taking techniques. In the documentation stage, the researcher downloaded and saved the data source from the internet page. Intensive reading was done many times until the researcher collected and classified the quotations containing metaphors at the note-taking stage. Meanwhile, the analysis was conducted through the stages of reduction, presentation, and conclusion drawing. At the reduction stage, the researcher selected several quotes for the analysis. The selected data were presented, analysed according to the theoretical framework, and described. The researcher emphasized the meaning and value contained in the data at the conclusion-drawing stage.

Metaphor types were classified by referencing Haley (1988; 1995). In his theory, Haley describes metaphor as a concept grounded in the ecology and space of human experience perception. Human perception starts from the human itself, the objects around it, and objects that are beyond the reach of humans, which are abstract. Haley suggests 9 categories of metaphors: being, metaphysical, actual, motive, inertial, objective, living, animate, and human. For a more concrete and detailed depiction, these categories, along with examples, general predicates, and hyponymic predicates, are shown in Table 1 below.

Table 1. Categories of Metaphor by Haley (1988; 1995)

Category	Example	General Predicates	Hyponymic Predicates
Being	Truth	Available: paradox and negative possibility	-
Metaphysical	Eternity	Is real	Is perfect
Actual	A point	Is here or there	Is on a graph

Motive	Light	Moves	Flashes
Inertia	Water	Pushes, resists	Swirls
Objective	A rock	Breaks, collides	Crumbles
Living	A tree	Lives, grows	Flourishes
Animate	A dog	Feels, reacts	Barks
Human	A man	Thinks	Speaks

## RESULT

Based on the results of reading and classification, seven categories of metaphors were found in the source data. The seven categories are objective (46 data), human (28 data), metaphysical (22 data), actual (11 data), living (8 data), animate (6 data), and inertia 5 data). Meanwhile, the categories of being and motive were not found. The categories, frequency, and percentage of metaphors can be seen in the descriptive statistics in Table 2 and described in more detail in the following subsections.

Table 2. Categories of Metaphor Found in *Manshūrāt Fidā'iyyah 'alā Judrān Isrāīl*

No	Category	Frequency	Percentage (%)
1	Objective	46	36.5
2	Human	28	22.2
3	Metaphysical	22	17.4
4	Actual	11	8.7
5	Living	8	6.3
6	Animate	6	4.7
7	Inertia	5	3.9
Total		126	100

### Objective Metaphor

Objective metaphor refers to things that have a definite shape, namely, objects of any sort, minimally non-living objects like rocks. Haley (1988) also associated these objective things with the properties of cracking, breaking, bending, and others. The use of this category can be seen in the following excerpt.

Excerpt 1  
المسجد الأقصى شهيدٌ جديد \* نضيفه إلى الحساب العتي  
*Al-Aqsa Mosque is a new martyr to add to the ancient account*  
(Qabbani, 2011, p. 171)

Excerpt 2  
فما لكم خبزٌ هنا.. ولا لكم حضور  
*You have no bread here, nor any presence* (Qabbani, 2011, p. 177)

In Excerpt 1, المسجد الأقصى '*al-Aqsa Mosque*' is included in the list of شهيدٌ '*martyrs*' who are Palestinians. The al-Aqsa Mosque is called one of the '*martyrs*' because it was occupied by Israel in 1967, two years before this poem was written. Israel's occupation of the Aqsa Mosque is one of its violations of the agreement with Palestine. Therefore, the blockade of the Aqsa Mosque seems to signify that he has been martyred along with the Palestinians who were martyred long ago. Meanwhile, in Excerpt 2, Qabbani uses the metaphorical word خبزٌ '*bread*', which is an object. Similarly to the previous quote, '*al-Aqsa Mosque*' and '*bread*' are objects that have mass and shape and can be damaged or





indicates something related to birth. In the poem above, water is a form of inertial object. Water is a symbol of life and is always related to birth. In the days that have passed, the Palestinian people have had many events and struggles. These events will become a source of strength and then 'give birth' to strong fighters who are likened to انبثاق الماء 'water sprouting'.

### Metaphysical Metaphor

Haley (1988) defined the metaphysical metaphor as a narrower possibility or a more specific scope. This category includes everything abstract, but its existence has a 'positive' possibility. The abstract in question is not just a fantasy, but ideas that are more likely to appear in our real minds or be actualised in nature. This category is found in the following excerpts.

Excerpt 6

باقون في آذارها \* باقون في نيسانها

*We are eternal in March. We are eternal in April (Qabbani, 2011 p. 168)*

Excerpt 7

من قصب الغابات \* نخرج كالجن لكم.. من قصب الغابات

*From the reeds of the forest, we came out like a genie to you..  
From the reeds of the forest (Qabbani, 2011, p. 172)*

In Excerpt 6, Qabbani chooses to use the words آذار and نيسان to refer to *March* and *April*. Both are representations of time that cannot be sensed, so they are included in the metaphysical category that is intangible or abstract. The diction in this poem also shows that the Palestinian people are a nation that has existed for a long time. In addition, these months are the beginning of spring, the fertile season and the time of flower growth. Qabbani hereby illustrates that the Palestinian people will always be eternal in spring; they will grow like plants and flowers, and their struggle will continue. Meanwhile, the word الجن 'jinn' is also used by Qabbani to describe the Palestinian people and fighters who come from unexpected directions. Jinn is also one of the creatures often considered to have supernatural powers by various beliefs in various corners of the world. This indicates that the struggle of the Palestinian people seems difficult to stop and defeat because of their numbers and strength. The Palestinian fighters will fight in a guerrilla manner so that their enemies are not aware of their existence. The weeds mean this struggle is carried out secretly without the enemy knowing.

### Actual Metaphor

Actual metaphor refers to something in the real world, namely in space and time (Haley, 1995). This means that something can be called actual if it has a real existence and can be found in the physical or temporal dimension. Even something abstract can still be categorized as Actual Stative if it has a clear position in space or time. Placing something under space and time constraints means narrowing the space under *being* and *metaphysics*, and distinguishing between something actual or merely potential (Haley, 1988). The example of an actual metaphor can be seen in the following excerpts.

Excerpt 8

باقون في الهلال

*We are eternal in the crescent moon* (Qabbani, 2011, p. 188)

Excerpt 9

باقون في ذاكرة الشمس

*We are eternal in the memory of the sun* (Qabbani, 2011, p. 182)

The word الهلال 'crescent moon' in Excerpt 8 is something real and exists in physical space, namely as a phase of the moon that can be observed in the sky because the crescent moon has a position in space and time. The crescent moon is also an astronomical phenomenon that appears in a certain time cycle, and it has a position in space (sky) and time (lunar calendar). This means that in the actual category, the crescent moon is something real, not just an abstract concept. The word in this context symbolises the beginning of the month, although it essentially signifies that it is already a quarter of the way through the month. This symbol is also used by many Islamic countries and is juxtaposed with the star symbol. Nizar meant that the Palestinians will always exist at every turn of the month; they will always live. They will also always be attached to Islam. Many residents of Islamic countries will support and defend them against occupation.

In Excerpt 9, the word الشمس 'the sun', is a physical entity that is real in space and time, so it falls into the actual category. If the sun is seen as a witness to history that illuminates the earth every day, then it can be associated with events and memories under its light. The word ذاكرة 'memory' is also metaphorical because the sun has no memory. This memory is owned by animals and humans, specifically humans. Qabbani combines the words sun and memory into one unit that still indicates the existence of something with a point of space and time. He attributes the word 'memory' to 'the sun', which symbolises eternity. The sun symbolises life because all living things need sunlight to grow. The sun is considered something that continues to exist and will shine every day. Therefore, Qabbani uses the analogy of the sun's memory to describe the struggle of the Palestinian people who will never die and will always exist every day. The sun was a witness to their struggle and an authentic historical witness. In addition, when viewed in general, in theogony, the sun represents the moment (beyond all others in the succession of celestial dynasties) when the principle of heroism shines brightest.

## Living Metaphor

According to Haley (1995), the living metaphor refers to all organic objects, including inanimate plants and flora. This category includes everything that has the property of growing and is usually associated with all floral life. The use of the living metaphor can be seen in the following excerpts.

Excerpt 10

وإن سحقتم وردة\* فسوف يبقى العطر

*If you crush a rose, the fragrance will remain* (Qabbani, 2011, p. 169)

Excerpt 11

قطعت الأشجار من رؤوسها.. وظلت الجذور

*You cut down the trees from their tops... and the roots remained*  
 (Qabbani, 2011, p. 172)

Excerpt 12

مثل حشيش البحر \*مشرشون نحن في خلجانها  
*We cling to its bay, like seaweed* (Qabbani, 2011, p. 168)

In Excerpt 10, Qabbani uses the metaphor of وردة 'a rose' which is characterised by the mention of 'fragrant'. In this poem, the word 'rose' is used as an analogy to the land of Palestine. A single rose is a symbol of completion, achievement, and perfection. When associated with objects, it means something valuable and symbolises achievement. Flowers, in general, can also be interpreted as something alive and growing. This is also seen when analogised to the occupied Palestinian land. Maybe Israel can take their land, but the nation will remain eternal and will not fade away like the scent of the rose. Meanwhile, the word الأشجار 'the trees' in Excerpt 11 is a living object that is included in the inanimate. The trees in this context are a form of depiction of the Palestinian people. They may have been killed, but the spirit they passed on to the next generation will never die. The word الجذور 'the roots', indicates that there is still a possibility that the trees will grow again. So, the Palestinian people are described as a unity that will never die and continue to grow through future generations.

The word مشرشون 'clinging' in Excerpt 12 does not mean clinging as we imagine. Palestinians can't cling to their bay. Clinging in this context is the clinging of plants. There is also the additional word 'seaweed' in the poem. Seaweed is an aquatic plant that lives exclusively in the sea. The Palestinians are also described as such; they cannot be separated and removed from their land. The bay in question is Haifa Bay, which has been a refuge for sailors since prehistoric times. When the Crusaders invaded Haifa in 1100, the city became very important, and Haifa harbour became the main port of Tiberias, the capital of Galilee. The port suffered neglect and deterioration during the Mamluk era and was captured by pirates in the eighteenth century. Haifa is also the largest historical city in Palestine. This shows that the Palestinian people are united and cannot be separated or expelled from their land.

### Animate Metaphor

The animate metaphor refers to animals, which naturally includes fauna (Haley, 1995). The category is broader than human. It includes anything that can walk, run, or fly and has life. This category is animals. An example of the animate metaphor can be seen in the following excerpts.

Excerpt 13

ظل الفلسطينى أعواماً على الأبواب \* يشحذ خبز العدل من موائد الذئاب  
*For years, the Palestinians have been at the gates. sharpening the bread of justice from the tables of the wolves* (Qabbani, 2011, p. 191)

Excerpt 14

لأن هارون الرشيد أرنبٌ جبان \* فقد جعلنا قصره قيادة الأركان  
*Because Harun al-Rashid is a cowardly rabbit, we have made his palace a command centre* (Qabbani, 2011, p. 190)



In Excerpt 13, Qabbani analogises the rulers with الذئاب 'wolves'. The wolf is a symbol of the principles of evil. Wolves are known for their cunning and savagery that can tear their prey apart, while the Palestinians here are begging for a piece of bread, which is the right to justice for their land, which is still colonized by Israel. The word 'wolf' can also be defined as cunning people. Qabbani wants to depict the sadness and helplessness of the Palestinian people who ask for justice from the parties or powerful countries that are cunningly only concerned with their profits without caring about the suffering of the Palestinian people. Meanwhile, Qabbani analogised Caliph Harun Al-Rashid as أرنب, 'a rabbit' in Excerpt 14. The rabbit is known as an animal that is wary and fearful of predators. The word rabbit falls into the animate category because it is an animal that can move and has life. Of course, this word does not imply that Harun Al-Rashid was a rabbit, but rather that he had a rabbit-like attitude of being timid and cowardly in fighting enemies. Westerners have suggested that Harun Al-Rashid agreed to give guardianship to the Christians in Palestine. However, this was also considered an accusation to destroy his caliphate.

### Inertia Metaphor

Haley (1988) defined an inertial metaphor as something that can move and has mass. The following excerpts provide an example of this category.

Excerpt 15

في غضب الرعد \* رجالنا يأتون دون موعدٍ  
*Our men come without an appointment in the wrath of thunder*  
(Qabbani, 2011, p. 179)

Excerpt 16

باقون في سنابل القمح، وفي نسائم الشمال  
*We are eternal in the grain and the north wind* (Qabbani, 2011, p. 188)

In Excerpt 15, Qabbani combines the words غضب 'wrath' and الرعد 'the thunder'. Both are a unity that has semantic tension. The concept of 'wrath' might be a metaphysical object or it can also relate to the inherently human nature. Nevertheless, the researcher will concentrate on the term 'thunder' this time around. Thunder is a word that can be understood as celestial fire and suggests the presence of power that is active, dreadful, and dynamic. In the setting of Excerpt 15, the Palestinian people are portrayed as individuals who arrived unexpectedly and without any prior knowledge of the period, bringing with them a tremendous strength and rage. Meanwhile, the word نسائم 'wind' in Excerpt 16 is a form of energy. Qabbani uses the simile of wind to describe the state of Palestinian society. Wind is considered one of the elements related to breathing. The word الشمال 'north' also has another meaning. Reform and rebirth are represented by the north when viewed from the perspective of the Earth. As a result, the wind that blows from north to south might be regarded as a fresh spirit that is still actively moving and spreading throughout the nation. Wheat grains, which are connected with the meaning of life and sustainability, are juxtaposed with the wind in the quotation. The wind is also compared to grains of wheat. Wheat is also one of the food sources in Palestine; therefore, as long as the wind blows, life and freedom will continue to exist in Palestine.

## DISCUSSION

As one of the poets known for voicing the struggle of the Palestinian people, Qabbani uses his poetry to rally support for them in demanding their rights. The metaphors he uses in *Manshūrāt Fidā'iyah 'alā Judrān Isrāīl* aim to strengthen the Palestinian fighters and voice their resistance against the Jews. Metaphor becomes Qabbani's main tool in conveying the message of the Palestinian struggle. Based on the metaphor analysis conducted in this study, it was found that this poem uses many metaphors related to the space of human perception. The dominant objective category (36.5%) used shows that the poem focuses on humans and objects that describe the struggle and suffering of the Palestinian people. Metaphors in *Manshūrāt Fidā'iyah 'alā Judrān Isrāīl* are not only used as language decoration, but also to reinforce the meaning and emotions conveyed.

For example, using the words March and April in the metaphysical category does not refer to the literal calendar but to the momentum of early spring, where many plants and flowers bloom. Similarly, the word *crescent moon* in the actual category is not just an object but also symbolises the steadfastness of the Palestinian people's struggle. In the category of inertia, the *north wind* symbolises the new spirit that keeps moving like the wind. The previous words, 'wheat grain', life and sustainability will also strengthen this metaphorical context. In addition, metaphors in the object category are used to give deeper meaning to objects in Palestine. For example, Al-Aqsa Mosque is described as a *new martyr*, showing that this building is not only a place of worship but also a symbol of the struggle and sacrifice of the Palestinian people.

The categories of living and animate also provide a strong picture of the Palestinian struggle. As trees are cut down in the example in the living category, Palestinians are fertilisers that will continue to nourish *the roots*, which are interpreted as spirits or future generations. The word *seaweed* in this context also shows how the Palestinian people cannot be separated from their land, just like seaweed that continues to be attached to its waters. Meanwhile, the use of the word *wolf* in the animate category describes the rulers who are cruel and cunning in treating the Palestinian people, providing a sharp criticism of those who carry out colonization. The comparison of the Palestinians with the *Red Indians* also provides a historical picture of how a nation can be expelled from its land. Still, the Palestinians are determined not to suffer the same fate. Thus, the poem emphasises the resilience and spirit of the Palestinian people in defending their homeland.

The use of various metaphors based on the space of human perception works by shifting the meaning from the concrete to a more profound and symbolic meaning. Thus, Nizar Qabbani uses metaphors very effectively to convey the message of struggle, resilience, and hope of the Palestinian people. By using various categories of metaphors, this poem describes reality and builds a deeper narrative of suffering, resistance, and hope. In other words, this poem is not just an emotional expression, but also a powerful form of symbolic resistance to injustice. This finding is in line with the results of research by Al-Mazaidah (2019), Nurwansyah (2024), and Nirwana (2021) related to metaphors in Nizar Qabbani's poetry that describe the spirit and resistance of the Palestinian people. Specifically, the expressions of sadness, suffering, and worry of the Palestinian population corroborate the findings in the studies of Al-Mazaidah et al. (2023), Andini & Al-Hamimiy (2024), Azizah & Hidayatullah (2023), and Athamneh (2018). Qabbani uses elegant metaphors to suggest the deep meaning of suffering in his poetry.

In the context of metaphors that aim to criticize the Arab nation and other countries in the world, the research findings align with the results of several previous studies. Qabbani criticizes the political position of the Arabs – who are weak and do not dare to speak out - after the defeat of Israel in the Six Day War, as also found in his other poems in the studies of Nurwansyah (2024), Gohar (2018), and Hasibuan et al. (2023). The Naksa tragedy that marked the beginning of Palestinian genocide and Israeli annexation is a significant event that is often mentioned in Qabbani's poetry. This finding reinforces the studies of Mubarok (2023) and Andini & Al-Hamimy (2024), who mentioned that the poem *Hawāmish 'alā Daftar al-Naksah* became one of Qabbani's biggest criticisms of the Naksah event, which he often repeated in his other poems. In this context, Qabbani positioned his poetry as a tool of criticism to awaken the Arab nation and the world to be able to move to help Palestine from Israeli occupation.

In the context of voicing the resistance of the Palestinian people, the research findings also corroborate the results of previous studies. Qabbani expressed his hope and optimism for the new generation that will maintain and continue the struggle. This aligns with the research findings of Al-Mazaidah et al. (2023) and Rahman (2019), who specifically studied Qabbani's poetry about the resistance of Palestinian children. The values of resistance found and expressed in the analysis are also in line with the findings of Rivai (2024), Athamneh (2018), and Amanda & Walidin (2022), who exposed the meanings associated with military aggression against Israel. Overall, the research findings complement the study of *Manshūrāt Fidā'iyyah 'alā Judrān Isrāīl* previously conducted by Zahro (2023), A'yun (2018), and Zuhdi (2022). Nizar Qabbani successfully used metaphors to voice the resistance of the Palestinian people. Thus, this study contributes to the dynamics of academic studies on Nizar Qabbani's poetry.

In the context of Palestinian resistance literature, the findings of this study also confirm that Qabbani's poetry is equal to that of other major poets who also consistently raise the issue in their poetry. The values of resistance in Qabbani's poetry can also be found in Mahmoud Darwish's poetry, as revealed by several other reviewers (Alhirthani, 2024; Mohammad & Abdulaali, 2020 and Nashef, 2016). The same thing is also found in the values of nationalism, where Darwish also makes the issue the focus of his resistance poems (Wardani, Farhah & Hidayati, 2024; Pabon, 2023; Talukder & Ali, 2025; Sazzad, 2016). Darwish's language style in voicing the resistance also corroborates the findings of other poets (Mashal, 2023; Ben-Dror, 2016; Phipps, 2024; Cohen, 2021; Daghamin, 2024). Thus, the findings of this study can also contribute to reviving the spirit of resistance and emphasize the urgency of literature as one of the 'weapons' in resisting Israeli occupation.

## CONCLUSION

Based on the results and discussion, the researcher concludes that the metaphors in *Manshūrāt Fidā'iyyah 'alā Judrān Isrāīl* are successfully exploited to voice the Palestinian resistance against Israeli annexation. Qabbani uses metaphors to voice Palestinian resistance in two ways. First, by voicing the various forms of suffering of the Palestinian people to the world. Second, it will revive the spirit and optimism of the Palestinian people about the future of resistance and the goal of independence that will be achieved. The analysis based on the space of human perception proposed by Haley shows Qabbani's skill as a poet, where he can choose metaphors close to Palestinian society's environment. This aims to revive the spirit and solidarity of the community, so that literary works can impact their struggle. Based on this conclusion, the results of this

study will also have implications for amplifying Palestinian resistance on the academic platform. In the realm of Arabic literary studies, this study can emphasise the argument that literature can be a weapon and a fire that keeps the spirit of resistance alive.

Although it has revealed the exploitation of metaphors in voicing Palestinian resistance, this study also has data limitations. Qabbani created many poems with the theme of Palestinian resistance and spread them in various diwans that have been published. However, this study only takes one poem entitled *Manshūrāt Fidā'iyyah 'alā Judrān Isrā'īl*. This data limitation allows future writers to conduct a broader study. Until now, no comprehensive study of Nizar Qabbani's resistance poems has been conducted. Future writers can design corpus-based studies that make all Qabbani's resistance poems data sources. Besides data comprehension, corpus studies can be carried out with various approaches and theoretical perspectives. Analysis of postcolonialism, Marxism, and ideology will clarify Qabbani's position as a poet of resistance by expressing his poetry's meaning, values, and ideology.

## AUTHORS' CONTRIBUTIONS

The first author contributed to data collection, analysis, and draft article writing. The second author contributed to the data collection process. The third author contributed to improving the draft article through language adjustments and refinement of initial references. The fourth author contributed to revising the article and enriching the historical perspective.

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